

DO NOT WIN FAVOR

Plays That Fail to Make a Popular Success.

"BLACK CROOK" A SUCCESS

Something of Three Recent Notable New York Productions—Robert Mantell's New Play—Jennie Yeamans.

HEAT things were expected of Robert Mantell's play, "The Face in the Moonlight," which had been selected as the vehicle for his debut under the management of Proctor & Turner, at the Twenty-third Street theater, New York city. The play was industriously booted in advance of its production by means of ingenious paragraphs in the newspapers, and a majority of New York theatergoers fully believed that Robert Mantell had at last found a medium exactly suited to his remarkable if somewhat limited powers. And Mantell really does possess great ability—in a certain line. The claim of his friends that he is Richard Mansfield's equal of course can have no effect save to excite the risibilities of careless students of actors' methods, but Mr. Mantell is nevertheless one of the greatest living portrayers of robust heroic characters, for which he is peculiarly fitted by reason of his magnificent physique and full, resonant voice.

Mr. Mantell once had the misfortune to make an emphatic hit in "The Corsican Brothers." I use the word "misfortune" advisedly, for ever since, he has appeared to feel that his best work is done in dual roles. This vagary perhaps it was that induced him to use "The Face in the Moonlight" during his New York season.

"The Face in the Moonlight" was written by Mr. Charles Osborne and the plot, or rather the vague nothing which does duty as a plot, hinges upon the resemblance of a ruffian and murderer, Jacques Fernand, to Victor Ambrose, a monarchist, who is condemned to die for having threatened to shoot some of his soldiers who attempted to desert to Napoleon Bonaparte. Mr. Mantell of course enacts these two characters, which afford him ample opportunity for displaying his ability as a "lightning change artist," but aside from that are as destitute of possibilities as can well be imagined.

Mr. Mantell makes the insipid officer somewhat interesting at times, despite the awkward sentiment contained in many of the lines which are put into his mouth, and the firecracker heroics which he is compelled to fire off as the climax of each act is approached. The ruffian, under Mr. Mantell's ridiculous interpretation of the senseless character, becomes a clown, pure and simple, and a horribly bad clown at that.

"The Face in the Moonlight" attempts to tell a story which is so old that it is frayed on the edges, and the laborious efforts of the author to unravel the fabric of doubt which has not been woven serve only to excite amusement. The denouement is so poorly wrought that it is positively puerile in its lack of color and bald anticipation of the final result.

There is one character in "The Face in the Moonlight" which deserves especial mention on account of the sublimely indiscriminate manner in which the author has used it, in order apparently to avoid adding to the cast. Mme. Pique is in turn the servant of almost every one of the important personages. Wherever the scene is laid of course a "domestique" is needed, and Mme. Pique is invariably rushed in to supply the want. This serves to illustrate fairly the thoroughly stupid manner in which "The Face in the Moonlight" is pasted together. Its only partially redeeming feature is the dialogue, which in some of the scenes is bright and crisp. The sentimental character of the play is perhaps less bad than the others, and the fact that it was admirably portrayed by Frank Lander caused it to appear better even than it really is. On the whole "The Face in the Moonlight" is the most pronounced "successful failure" of the present New York season from an artistic standpoint, not even excepting the overdrawn and vulgarized "Kentucky Colonel."

The revival of "The Black Crook" at the New York Academy of Music has created little short of a sensation among theatergoers generally, and especially among those who are so fleetly well advanced in years to remember the original presenta-



A FEW MARCHES.

tion of this play, which has long been held up to us of the present generation as the most elaborate spectacle ever put upon the stage. And yet it is a fact that the "Black Crook" as now presented at the Academy of Music so far surpasses the old affair that the latter is scarcely worth mention in the same breath. The Kralia's have shown some very fine ballet specialties in America, but nothing of their own approaches Eugene Tompkins' "Black Crook" in elaborateness of scenery, gorgeousness of costume and attention to detail. The level march is something which cannot be adequately described. As the dance man of "the old time" used to put it on the bill, it must be seen to be appreciated.

The spectators interpreted are up to date and excellent in their way, and in particular, which shows first-class taste in the selection of the "Black Crook" and her brother in "Bully and the Girl" never fails to bring down the house. The four French females who the quadrille dance are as expert as they are beautiful. They are remarkable, however, when considered strictly from a substantial scenic standpoint. The business of dancers really arrives in their peculiar time of work, and many consistent critics among the audience have declared that they are the best of their kind ever seen in New

York. When the "Black Crook" was put on some time ago, it was announced that the piece would be continued throughout the season, and it is easy to believe that Mr. Tompkins really meant what he said, for nothing short of such a run as he contemplates can repay him for the enormous outlay of money which he has made on the revival of the "Black Crook."

It seems incredible that either Jennie Yeamans or her husband, Mr. Dillingham, who wrote "12 P. M." or Mr. J. Wesley Rosequest, who gave the piece time at his Bijou theater, could have ever seriously entertained the idea that that conglomerate of inanity stood the least chance of succeeding. I hear that Mr. Williams, the manager of Miss Yeamans' tour, has expressed his intention of having "12 P. M." rewritten, but it appears to me that the only efficacious manner of improving this illogical ill put together, illandable thing is to tear up the manuscript and get a dramatist to write a play which will, illatively at least, contain a plot. Even from the standpoint of the horrible latter day farce comedy, so called, "12 P. M." is execrable. Beside it "The Huncher" stands forth a dramatic "gem of purest ray serene."

Of Miss Yeamans herself, too much cannot be said. Her work, even in the hopelessly part with which she has to struggle, is commendable, and gives evidence of what may be expected of her whenever she shall succeed in getting a play which she will be enabled to display her undoubted ability.



JENNIE YEAMANS.

My. There is no more plangent sobriety on the American stage, and none that I know of who is so thoroughly natural, as well as artistic, in sentimental work. This makes the dismal, absolute and undeniable failure of the piece which she selected as the medium for her introduction to the public as a star all the more regrettable. The charming little creature certainly deserved a better fate.

OCTAVUS COHEN.

MUSICAL AND DRAMATIC NOTES.

Mamie James, a daughter of Louis James, the famous tragedian, will be on the road this season as a member of the "Mr. Potter of Texas" company.

Clara Thropp will soon make a trial trip of eight weeks as a star in her new comedy drama, "Queen Mab."

Attalie Claire, the singer who alleged that she was dismissed from Lillian Russell's company because the great prima donna was jealous of her popularity, has returned from Europe, where she has been cultivating her voice.

Henry Guy Carleton's new play, "A Gilded Fool," was recently produced in Brooklyn. There is a wide diversity of opinion among the critics as to the merits of the piece and Mr. Nat Goodwin's acting of the principal character, but the majority seem to be favorable to both.

"The White Squadron" came near bringing about a miniature "international complication" recently in Montreal.

Joseph Wheelock is to have one of the principal parts in Edwin Milton Royle's play, "Friends," during the present season.

Among the early productions of the Kralia Bellow-Mrs. James Brown Potter company in Boston will be "Canaille" and "From From."

Lola Fuller is doing her much imitated serpentine dance in the Winter Garden, Berlin.

It is alleged that no less than twenty-five "melodramas" are using the principal feature of "The Still Alarm," which consists of a fire engine and a pair of white horses.

The title of the average farce comedy has about as much connection with the play as the earth has with Mars.

Mrs. Louisa J. Bidwell, since the retirement of Mrs. John Drew from the management of the Philadelphia Arch Street theater, is the only female manager in the United States. Her two theaters are the Academy and St. Charles, both in New Orleans.

Crack Shot George Helm.

At the recent seventeenth annual shooting festival of the California Schuetzen club at San Francisco, George Helm surprised the crack shots by scoring 500 points on the king target with his trusty rifle. By this remarkable performance, which is a new world's record, Helm won the heavy applause of his fellow marksmen and gained a big lead for the San Francisco Examiner's championship cup.

The best previous record was 485 made last year by A. Strecker on the same target. Strecker had been record holder for many years, and his high mark was deemed out of reach. Helm, however, found no difficulty in outstripping it by fifteen points.

Military Rivalry in Connecticut.

Interest in the bicycle as a means of rapid transportation in time of war is growing every day. Numerous experiments have been made abroad, and America has shown a desire to investigate the subject. General Miles, the noted Italian



HEAVY FIRE.

deal to prove the value of the wheel for scouting, carrying dispatches and doing signal service work.

Connecticut militiamen firmly believe that the wheel is not only valuable for certain military service, but they are also confident that in the next war the bicycle will be used to advantage.

The picture that accompanies this article represents a member of the Connecticut signal corps ready for work.

BICYCLE RECORDS GO DOWN.

The Recent Remarkable Riding of Zimmerman, of New Jersey.

The best known bicycle rider in America today is undoubtedly Arthur A. Zimmerman, of New Jersey. His remarkably good work in competition with the best men in England recently added much to an already great reputation.



ARTHUR A. ZIMMERMAN.

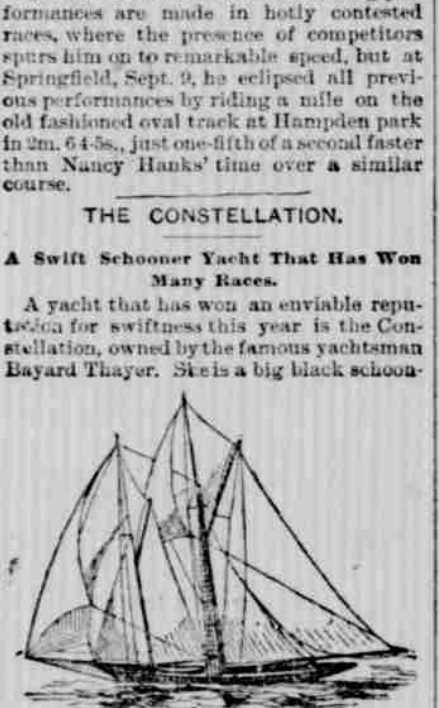
Returning from abroad with the plaudits of two nations ringing in his ears, the young New Jersey wonder recently inaugurated at Springfield, Mass., and Hartford a series of record breaking feats that astounded the bicyclists of the country. At Hartford Zimmerman lowered the time for the three mile race to 17:35, for the five miles, 26:45, for four miles, 12:10, for five miles, made by F. J. Osmond, the famous English rider.

Zimmerman has repeatedly demonstrated that he is the fastest racing man in America by defeating such famous riders as George F. Taylor, champion of the world, at one mile, and Willie Winkle, the champion. As a rider against time Zimmerman has not usually been so successful, and most of his record breaking performances are made in hotly contested races, where the presence of competitors spurs him on to remarkable speed, but at Springfield, Sept. 9, he eclipsed all previous performances by riding a mile on the old fashioned oval track at Hampden park in 2m. 64.3s., just one-fifth of a second faster than Nancy Hanks' time over a similar course.

THE CONSTELLATION.

A Swift Schooner Yacht That Has Won Many Races.

A yacht that has won an enviable reputation for swiftness this year is the Constellation, owned by the famous yachtsman Bayard Thayer. She is a big black schooner.



SCHOONER YACHT CONSTELLATION.

er, and her most notable performance this year was when she won the \$1,000 Morgan cup for schooners in the recent run of the New York Yacht club to Marblehead, Mass. The gallant Constellation led the entire fleet. She was designed by the late Edward Burgess, and is without doubt one of the swiftest schooners of the first class afloat.

One of the most interesting incidents of the great race was the fact that the second yacht to finish was the old America, world famous as the first winner of the international trophy, the America cup, which she captured from the English in a race with the Aurora, Aug. 29, 1851. The America, which is forty years old, was not a contestant, but she started with the other yachts and proved that her old time speed was still to be wooed into being by a good breeze. She now belongs to General Benjamin F. Butler, who was on board when the old craft showed her heels to all the crack yachts but the Constellation.

TRAINER BILLY DELANEY.

He is the Man Who Prepared Corbett for His Great Fight.

A professional trainer who was lifted into great prominence by the recent Corbett-Sullivan fight is Billy Delaney, the man who prepared the young Californian for his sensational victory over the great John L. Sullivan.

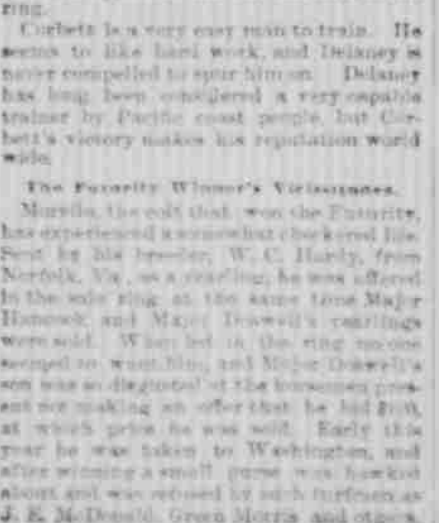
Delaney is a quiet, intelligent fellow, who talks very little, but thinks a great deal. He has known Corbett ever since the days when they were school boys together in San Francisco. Delaney has prepared Corbett for several of his most notable ring engagements, including the match with Peter Jackson, which resulted at the end of over sixty hard fought rounds in a technical knockout.

This achievement was almost as valuable to Corbett as a victory, and he was for the first time looked upon as a formidable opponent for the best men in the ring.

Corbett is a very easy man to train. He seems to like hard work, and Delaney's never compelled to spur him on. Delaney has long been considered a very capable trainer by Pacific coast people, but Corbett's victory makes his reputation world wide.

The Favorite Winner's Victory.

Mardi, the colt that won the Futurity, has experienced a somewhat checkered life. First he was bred by W. C. Hasty, from Norfolk, Va., as a yearling he was offered in the side ring at the same time Major Homestead and Major Dowell's yearlings were sold. When let in the ring someone stepped to want him, and Major Dowell's son was designated as the horseman present not making an offer that he had him, at which price he was sold. Early this year he was taken to Washington, and after winning a small purse was backed and was refused by such turfmen as J. E. McDonald, Green Morris and others.



BILLY DELANEY.

Finally Frank Van Ness, who was ruled off the trotting turf, persuaded Mr. W. Slinger, of Philadelphia, to go "in" with him on the colt, and they purchased him for \$4,500. In his new ownership he won some races at Washington, and then ran successfully in the great American stakes. He afterward won a purse with ease in Fitzpatrick's hands, who pronounced him one of the best colts he had had ever ridden.

The First Trotting Queen.

Flora Temple, the first trotting queen, made as much of a sensation thirty-three years ago when she trotted in 2:19, as Nancy Hanks did a short time ago when she cut the record first to 2:07, and then to 2:03. Flora Temple was foaled in 1845, and was 11 years old before she began to do fast trotting in the great American stakes. It was her dam, Madam Temple, both horses of what would now be called quite ordinary breeding.

After several fast miles in 2:40, 2:35, and 2:22 Flora was driven in 2:19, by Trainer James McCann at Cincinnati Oct. 15, 1880. As Flora was the first trotter to



FLORA TEMPLE.

negotiate a mile under 2:30 she was considered by horsemen to be the first monarch of the trotting turf. For about eight years she cut the record first to 2:07, and then Budd Doble drove Dexter in 2:19. Although there is nearly fifteen seconds difference between Flora Temple and Nancy Hanks, the trotter of today is not that much faster than the trotter of thirty-three years ago. There has probably been an improvement of at least twelve seconds, however, and the pneumatic tired sniky and the kite shaped track may be responsible for the remaining 2 1/2 seconds.

The Great Pacer Flying Jib.

There's a new star in the pacing world, and he bears the old name of Flying Jib. Like many other turf phenomena, he hails from the Gold State and is the property of J. B. Haggis, the copper king and owner of Salvador, Firenze and Miss Woodford. Early in the season Flying Jib was comparatively unknown, but he has done such wonderful pacing for a green horse this year that he already holds a record of 2:05 1/2 and has never yet been headed.

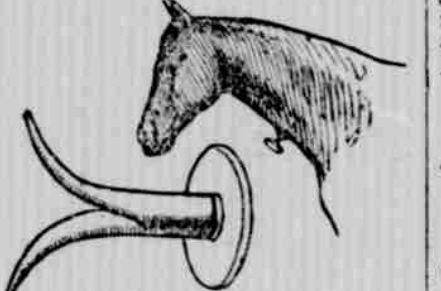


FLYING JIB.

In short next to Hal Pointer, 2:05 1/2, king of all pacers, Flying Jib has been the sensational side wheeler of the season. He is a stable companion of the famous Direct, whose contests with Hal Pointer have been so close and exciting. Like Direct, Flying Jib is a trotting bred pacer. His dam was the Middletown mare by Middletown, son of Hambletonian. His sire was Algona, son of Almont. If Flying Jib shows as much improvement next season as he has during the present campaign, Hal Pointer's crown will be in peril. To trainer George Harr is due the credit of developing the wonderful California gelding.

How Good Day Breathes.

The running horse Good Day does most of his breathing through an artificial tube inserted into his throat. He was a well bred horse, but early in his career disease



GOOD DAY AND HIS BREATHING TUBE.

made him such a "roarer" that he was worthless. C. W. Crowley, a St. Louis veterinarian, secured the horse, and through an incision in the throat inserted a double pronged tube, one end of which ran up and the other down the trachea. Another branch of the tube passed through the incision in the neck and supplied air.

Good Day can now come down the home stretch in fast company, and no one seeing him race would imagine that he breathed differently from any other horse. This operation is frequently resorted to when children have diphtheria, but its application to the horse is new.

A Cheerful Assignment.

Reporter—Did you send for me? Managing Editor—Yes. I want you to impersonate a corpse and steal your way through the city of murder and learn if there is any truth in the rumor that bodies are kept there for weeks without being embalmed.—Truth.

No Argument on That.

"No, sir," said the man in the brown suit, "we are not quite in the same line of business. The company you work for insures. Mine assures. See Yours is fire. Mine is life. You represent insurance. I represent assurance."

"Certainly," assented the man in gray. "Everybody can see that."—Chicago Tribune.

About That Russian Farmer.

Clarkey (reading paper)—There is said to be a farmer living in Russia with three perfectly formed stomachs.

Harry—He ought to be the happiest man in the world.

Clarkey—What makes you think so? Harry—He is the only man who is never short of crops.—Exchange.

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CLOTHING TALK!

At about this time Clothing is an interesting subject for all men, and we're going to tell you about our good clothes. Our Fall and Winter stock is now in and is well worthy of your inspection, consisting, as it does, of the best things that the leading markets of the trade affords. Suits, Overcoats, Trousers, Furnishings and Hats, all of them selected with the greatest care and liberality and all of them models of their kind. The wholesale tailors' art shows a great advance this Fall and especially is it noticeable in our Clothing, much of which is made from our own designs. Our Suits are equal in style, fit and finish to the best products of the cut-to-order shops and sell for about half the price—they are made up from the best and newest fabrics and are cut in all the standard and fashionable shapes. While the staple cloths hold their own, we have large assortments of the Scotch Cheviots, Whipcords and Undressed Worsteds, so popular with the well-dressed man this season. In shapes the single-breasted straight cut sack is extra stylish, while the double-breasted and cutaway sacks are still very popular and the three-button cutaway frocks go on forever. Fall Overcoats are no longer a luxury, but a necessity. Our line of them is immense—all the latest shades at popular prices. Our new Fall Trousers are perfect fitters and the noblest things in town. As always, in Men Fixings and Hats we have the right goods at prices much lower than those of exclusive dealers. With a stock and prices such as ours, should you not get your Fall and Winter Clothes from us? You certainly should.

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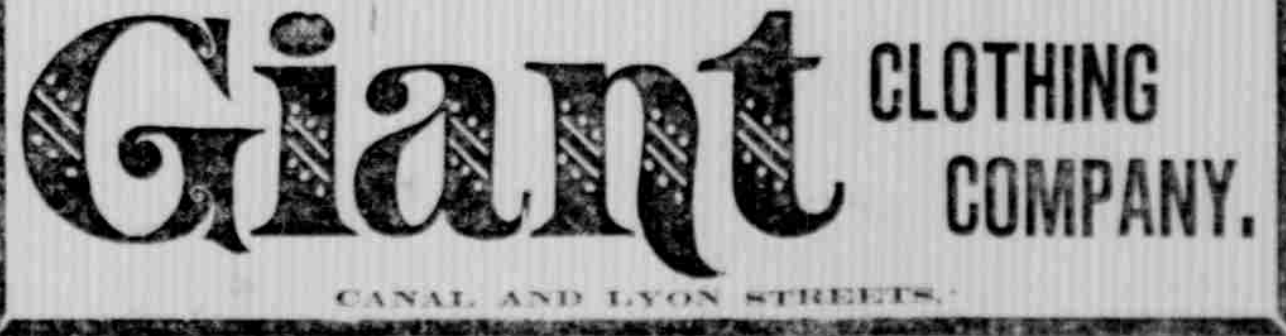
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